



MODULE 1: INTRODUCTION

What is cinema?
(Part II)

WHAT IS CINEMA?

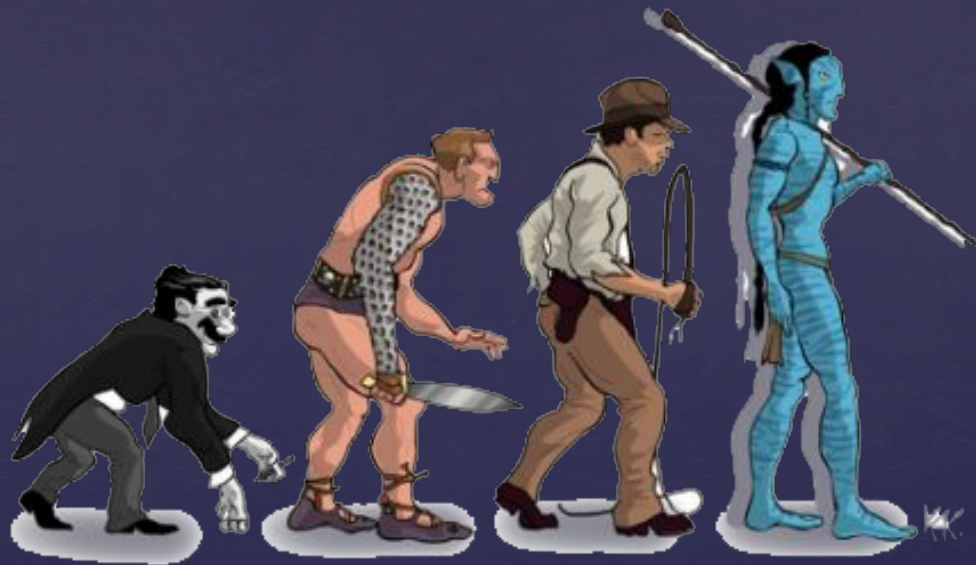
Art (of storytelling)

Entertainment

Business

A brief history of:

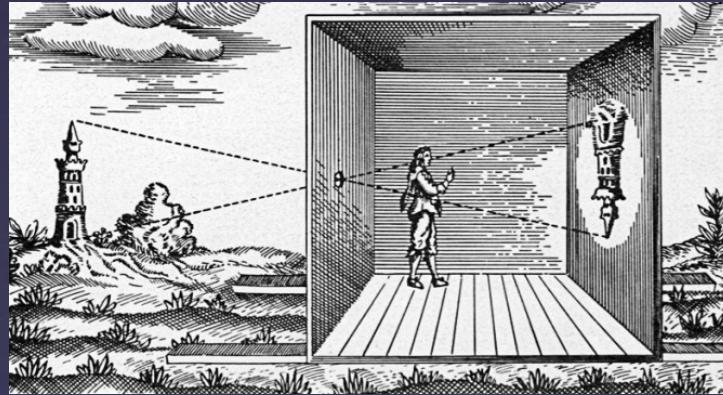
THE EVOLUTIONS OF FILMS



Antecedents



Shadowgraph



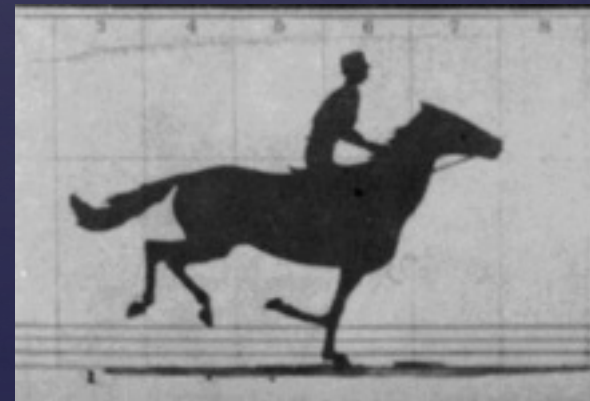
Camera obscura



Shadow puppetry



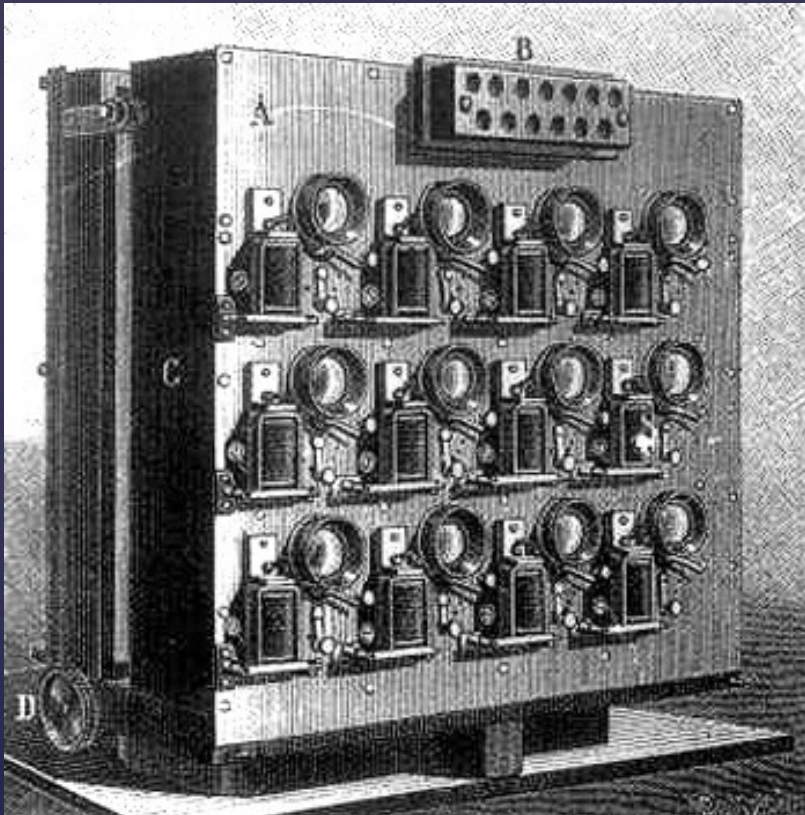
Magic lantern



Stroboscopic

Antecedents

& Photography of the movement: Étienne Jules-Marey (1894).



- Multi-exposed still photographs are particularly important as they capture the multiple phases of movement on a single photographic print.
- A valuable resource for artist working in the realm of motion, time and space.
- Offer a countless studies of human and animal locomotion.

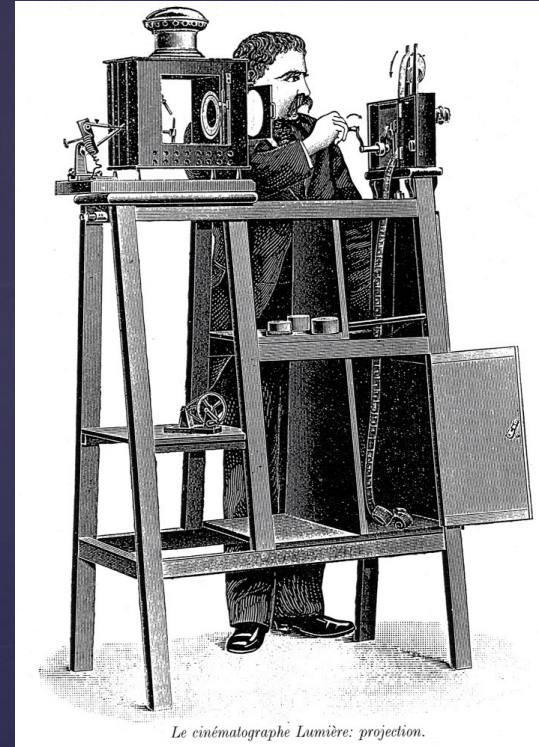


Pioneers



The Edison's Kinetoscope

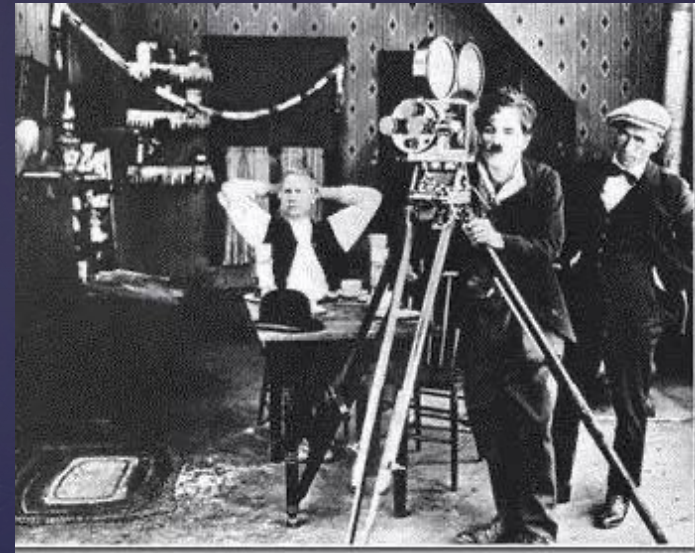
VS.



The Lumière Brothers'
Cinematograph

Development of Cameras

- ⌘ 1900: First pieces considered “films”
- ⌘ First camera movements.
- ⌘ Méliers built the first studio.
- ⌘ Stop motion technique: “Execution of Mary Stuart” By Edison Company.
- ⌘ Reverse motion.
- ⌘ Slow motion.



Film editing

- ⌘ First films to establish the basics of coherent narrative and what became known as film language, or "film grammar":
 - ⌘ Continuity: "Cuts" presenting actions taking place in different spaces and time.
 - ⌘ Tricks: The Big Swallow.
 - ⌘ Cross-cutting editing: To show different shots at the same time.
 - ⌘ Special effects: The trip to the moon.
- ⌘ Animation movies
- ⌘ First feature films



The Birth of an Industry



⌘ **Nickelodeons:** Programs of few films with the companion of a piano. 30 min shows.

⌘ First distributor: **Pathé films.**

⌘ 10's: **Film Stars**

⌘ First Studios in Jacksonville.

⌘ Move to California. **The beginning of Hollywood:**

⌘ Conservative politics in New Jersey.

⌘ Against Thomas Edison Company's Monopoly.



⌘ **Film technics:** Artificial lighting, fire effects and Low-key lighting; Cross-cutting between parallel actions; Point of View shot.

The Forgotten Pioneers



Alice Guy



Margarita Alexander



Frances Marion



Lois Weber



Dorothy Arzner



Rosario Pi

Rest of the world



Japan, China, Israel, Egypt, India and Philippines

War times

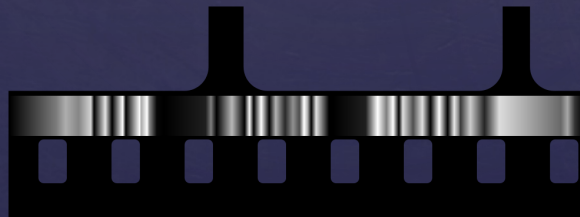


- ⌘ European Cinema decreases and Hollywood took advantage.
- ⌘ Artificial lighting, fire effects and Low-key lighting, Cross-cutting between parallel actions, Point of View shot.
- ⌘ Floodlights and spotlights.
- ⌘ Irising-in and out with masks. Vertical and horizontal overtures.
- ⌘ “Soft focus” shots being intentionally thrown out of focus for expressive effect.
- ⌘ Camera effects intended to convey the subjective feelings of characters.
- ⌘ Symbolic effects, Insert shots, Atmospheric inserts, Reverse-angle cutting, flash-back structures.
- ⌘ First Movements: Surrealist, German Expressionism



Sound Era

- ⌘ **Jazz Singer.**
- ⌘ Moving pictures synchronized with phonograph records of talks and music.
- ⌘ "Talking pictures", or "**talkies**", were the future.
- ⌘ "The Golden Age of Hollywood"
- ⌘ The late '20s were **full of static**, stagey talkies.
- ⌘ The **problem for the actors.**
- ⌘ Stage performers: dialogue-based storytelling.
- ⌘ in Japan, the benshi (live narrator) found his career was ending
- ⌘ Bollywood became the most prolific Industry.



Color

- ⌘ 1902: Trip to the moon.
- ⌘ First projected in 1909 at the Palace Theatre in London: **Kinemacolor**.
- ⌘ Only used two colors: green and red, which were mixed additively.
- ⌘ In 1916, the **Technicolor** technique arrived (trichromatic procedure: green, red, blue).
- ⌘ 1932, the technicolor technique evolved (Primary colors: magenta cyan and yellow).
- ⌘ The first audiovisual piece that was completely realized with this technique was the short of Walt Disney "Flowers and Trees".
- ⌘ 1939: First successful feature length film.
- ⌘ Obstacle: Technicolor Co. Monopoly.
- ⌘ 1950: **Eastman Kodak**.
- ⌘ 1983: Improve of quality management.
- ⌘ End of the Photochemical and start of the **Digital color**.

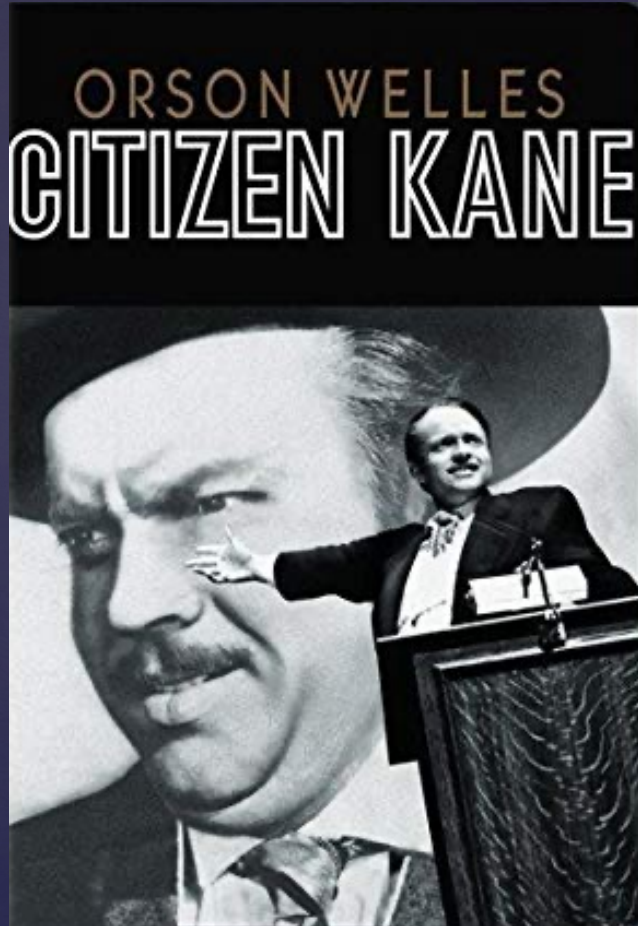


World War II

- & Films as a propaganda machine
- & Precursors: Battleship Potemkin & The birth of the nation



Citizen Kane



⌘ Cinematography:

- ⌘ Depth of field and overlapping actions
- ⌘ Zoom lens for close-up shots
- ⌘ Low & high-angle shots
- ⌘ Travelling and Dolly

⌘ Narrative techniques:

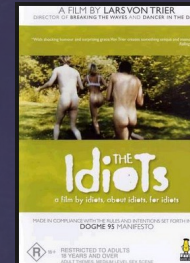
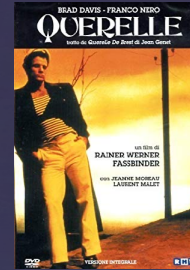
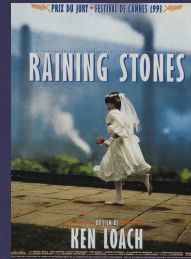
- ⌘ The use of flashbacks
- ⌘ The unreliable narrator
- ⌘ Pass of time in the same scenario through editing.

⌘ High-end Makeups

- ⌘ **Soundtrack:** Music curating and radiophonic technics

Second half of 20 century

↳ Blooming of cinematographic movements:



↳ **Auteur Theory**: The director as movement itself

↳ **Home Television**: TV Dramas

↳ 60's: "The Golden Age of Japan"

↳ 70's: "The 2nd Golden Age of Hollywood"

↳ The Cinematographic Universe: Sagas and Merchandising.

↳ **The arrival of VCR** (video tapes): A new business and copyrights problems. Amateur Cameras.

↳ **MTV**: Music clips as storytelling.

↳ 90's: **Virtual Reality and 3D Movies** (IMAX)



Digital era: **The age of the image**

- ⌘ Sophistication of Special effects and Digital animation.
- ⌘ The arrival of Internet: Video-on-Demand.
- ⌘ Online Platforms and algorithms.
- ⌘ Youtube and The fast food contents.
- ⌘ Thomas Edison Model: Individual consumption.
- ⌘ A camera in our pockets. Be a creator.
- ⌘ New Hype with VR and 3D Technologies.



THE WORLD IS A SCREEN

WHAT IS CINEMA?

Art (of storytelling)

Entertainment

Business

Technology

- ⌘ What is the leading factor of the film evolution—**Technology**.
- ⌘ Viewers' experience:
 - ⌘ Utility: Why to watch a movie?
 - ⌘ Usability: Complexity of the movie. Intention & and message. Also, ways of consuming the movie?
 - ⌘ Experience: Cognitive and emotional processes in audience's mind while watching a movie. Do the audience enjoy the movie?
- ⌘ Emotional Design: **Films interact with viewers through emotions.**

Approaches to Film Studies

Understanding movies divide the study of Film Theory into three categories:



- ⌘ Theories that **focus on the work**, itself, as the central area of study
- ⌘ Theories that **focus on the artist** as the central area of study
- ⌘ Theories that **focus on the audience** as the central area of study

Film Form

Jurassic Park
(Spielberg, 1993)



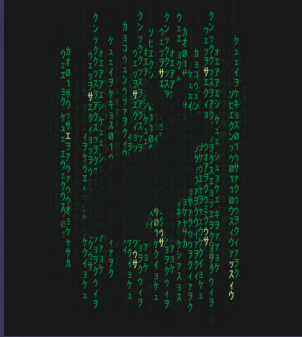
Close Encounters of the Third kind
(Spielberg, 1977)



& **Content:** What it is represented?

& **Form:** All properties of a work of art assembled as a whole... What and how it is represented?

The Concept of Form in Film



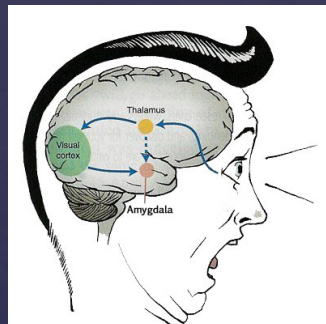
Form as Pattern

ABACA

Formal Expectations



Conventions and experience



Form and Feeling



Form and meaning

Form and meaning

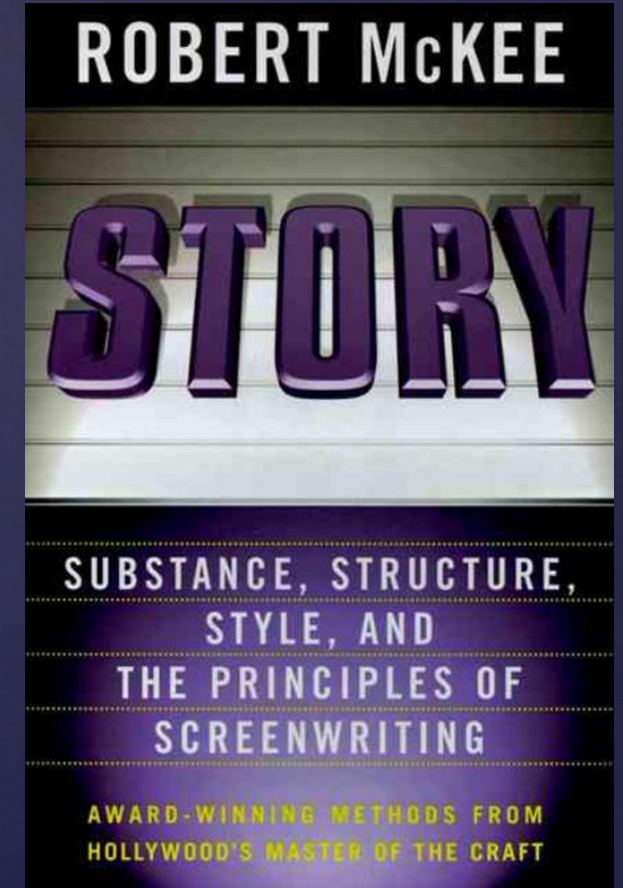
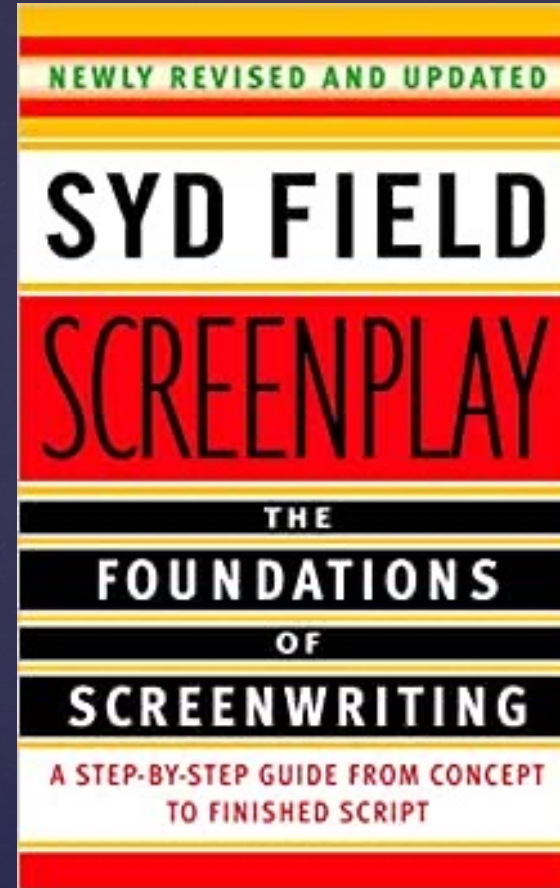
- ☞ **Referential meaning:** Close to bare-bones plot summary. The meaning depends on the spectator's ability to identify specific items.
 - ☞ **Wizard of Oz:** During the Depression, a tornado takes a girl from her family's Kansas farm to the mythical land of Oz. After a series of adventures, she returns home.
 - ☞ **Matrix:**
- ☞ **Explicit meaning:** The *point* of the film. Moral of the tale. Controlled by the context.
 - ☞ **Wizard of Oz:** A girl dreams of leaving home to escape her troubles. Only after she leaves does she realize how much she loves her family and friends. Nothing she finds elsewhere can replace them.
 - ☞ **Matrix:**
- ☞ **Implicit meaning:** Interpretations of meaning that isn't state that clear.
 - ☞ **Wizard of Oz:** An adolescent who must soon face the adult world yearns for a return to the simplicity of childhood, but she eventually accepts the demands of growing up.
 - ☞ **Matrix:**
- ☞ **Symptomatic meaning:** Social values. The set of values that get revealed can be considered a social ideology.
 - ☞ **Wizard of Oz:** In a society in which human worth is measured by money, the home and the family may seem to be the last refuge of human values. This belief is specially strong in times of economic crisis, such as that in the US in the 30's
 - ☞ **Matrix:**

Narrative Form

- ⌘ What is Narrative? Telling the Story.
- ⌘ Plot and Story
- ⌘ Cause and Effect
- ⌘ Time & Space
- ⌘ Openings, Closings and Patterns of Development

Narration: The flow of Story Information

- Range of Story Information: Restricted or Unrestricted.
- Depth of Story Information: Objective or Subjective?
- The Narrator.



FILM UNITS

SHOT

Lead by the camera

ESCENE

Lead by time & space

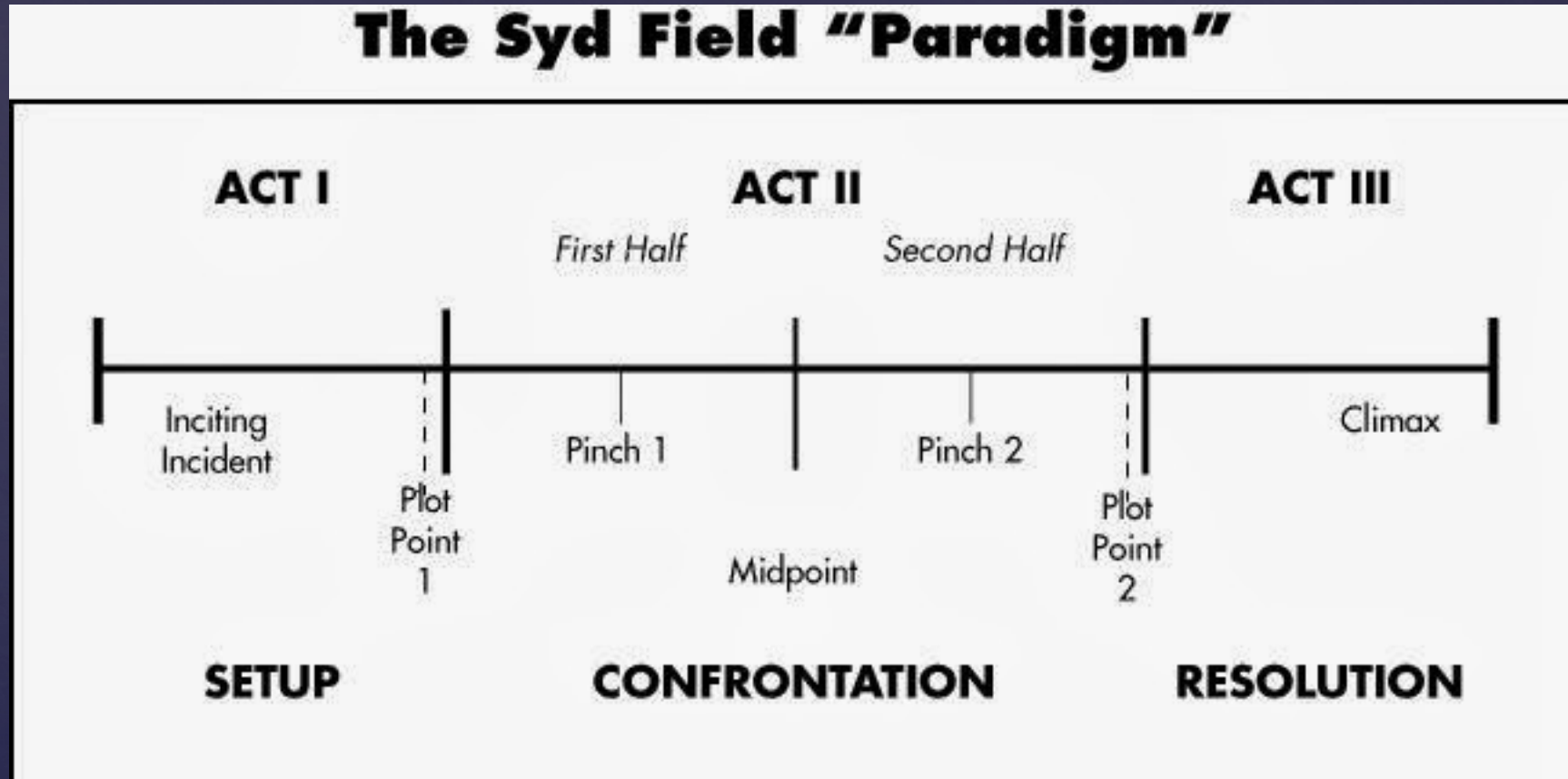
SEQUENCE

Lead by meaning

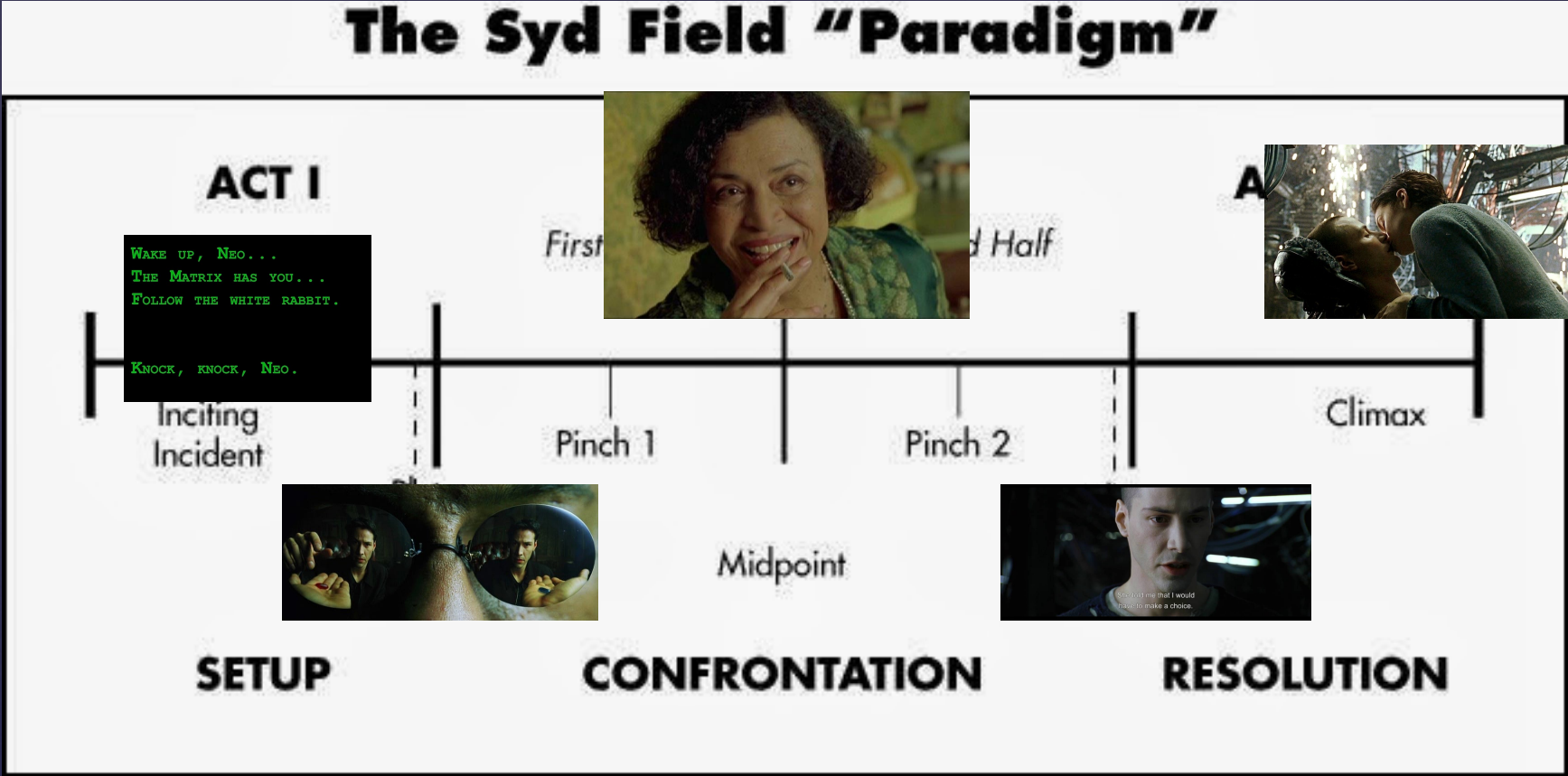
ACT

Lead by Plot

Opening, Development & Closing



Opening, Development & Closing



Group Work

- ⌘ Choose a Movie to analyse.
- ⌘ Decide who is going to give a presentation on each part of the final assignment.
- ⌘ Brief presentation of the Movie: Year, Genre, Director, Cast, Synopsys...
- ⌘ Form and meanings: Referential, Explicit, Implicit, Symptomatic.
- ⌘ Main characters.
- ⌘ Three acts and plot points.
- ⌘ Identify the sequences of the Movie (Not required in the presentation)

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